



Gunagrahi

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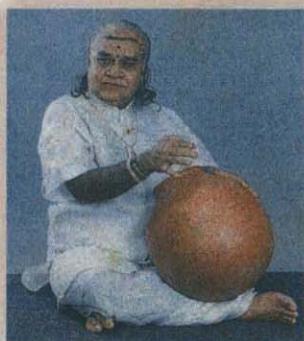
B.S.Purushottam



Tirumate Srinivas

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The Awardees Of the Percussive Arts Center



T.H. Vinayakaram



T.N.Seshagopalan



Sri Bharathi Teertha Swamji With the Giant Veena,
Smt & Sri C. Natarajan and V. R. Gowri Shankar

ನಿಮಗಿದು ತಿಳಿದಿರಲಿ
 “ಸುರಕ್ಷೆ ಹೇರಿಗೆ ಯೋಜನೆ”
ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳ ಗಭ್ಯಾಂಶ ಮಹಿಳೆಯರಿಗೆ ರಕ್ಷಣೆ ಕವಚ

ಗ್ರಾಮೀಣ ಪ್ರದೇಶದ ವಾಹಿನೆಯರ ಸುರಕ್ಷೆ ತಾಯ್ತನ ವುತ್ತು ಶಿಶು ಅರೋಗ್ಯವನ್ನು ಗಮನದಲ್ಲಿ ಬ್ಯಾಕೊಂಡು ಕನಾರ್ಟ ಸರ್ಕಾರ ರೂಪಿಸಿದ ಉದಾತ್ತ ಯೋಜನೆಯಿದು.

ಹೇರಿಗೆಯ ಪೂರ್ವದಲ್ಲಿ ಮತ್ತು ಹೇರಿಗೆ ನಂತರವೂ ಈ ಯೋಜನೆಯ ಸೌಲಭ್ಯ ಒದಗಿಸುವ ಮೂಲಕ ತಾಯಿಯ ಅರೋಗ್ಯ ಕಾಪಾಡಿ ತಾಯಿಯ ಮರಣವನ್ನು ಮತ್ತು ಶಿಶು ಮರಣವನ್ನು ತಟ್ಟಿಸುವುದು ಯೋಜನೆಯ ಮುಖ್ಯ ಗುರಿ.

ನೆನೆಹಿಡಿ :

- ★ ಹೇರಿಗೆಯನ್ನು ತರಬೇತಿ ಪಡೆದವರಿಂದ ಶುಚಿಯಾದ ಸ್ಥಳದಲ್ಲಿಯೇ ಮಾಡಿಸಬೇಕು.
ಇದು ತಾಯಿಯ ಹಾಗೂ ಮಗುವಿನ ಅರೋಗ್ಯಕ್ಕೆ ಅತ್ಯಂತ ಮುಖ್ಯವಾದುದು.
- ★ ಹೇರಿಗೆ ನಂತರ ತಾಯಿ ಮತ್ತು ಮಗುವಿನ ಅರೋಗ್ಯದ ಕಡೆ ಸಾಕಷ್ಟು ಗಮನ ನೀಡಬೇಕು.
- ★ ಬಾಣಂತಿಯರಿಗೆ ಸಾಕಷ್ಟು ಪೌಷ್ಟಿ ಅಹಾರ ನೀಡಬೇಕು.
- ★ ಕಿರಿಯ ಮಹಿಳಾ ಅರೋಗ್ಯ ಸರ್ಕಾರಿಯರು ನಿಮ್ಮ ಮನೆಗಳಿಗೆ ಕಾಲ ಕಾಲಕ್ಕೆ ಭೇಟಿ ನೀಡಿ ನಿಮ್ಮ ಅರೋಗ್ಯ ವಿಭಾರಿಸಿ ಅಗತ್ಯ ಸಲಹೆ ನೀಡುವರು.
- ★ ಪ್ರಾಥಮಿಕ ಅರೋಗ್ಯ ಕೇಂದ್ರ, ಉಪ ಕೇಂದ್ರಗಳಲ್ಲಿ ವೈದ್ಯರು, ಕಿರಿಯ ಮಹಿಳಾ ಅರೋಗ್ಯ ಸರ್ಕಾರಿಯರು ನಿಮಗೆ ನಿಗದಿತವಾಗಿ ಅಗತ್ಯವಾದ ಸಲಹೆ, ಸೂಚನೆ ಮತ್ತು ಸಹಕಾರವನ್ನು ನೀಡುವರು.

**ಮನೆಯಲ್ಲಿ ಹೇರಿಗೆ ಮಾಡಿಸಿಕೊಳ್ಳುವವರಿಗೆ ಸುರಕ್ಷೆ ಪ್ರೋಟ್ರೋಡ ಸೌಲಭ್ಯ
ಪ್ರೋಟ್ರೋಡಲ್ಲಿ ರುವ ಸಾಮಗ್ರಿಗಳು**

ಸಂಸ್ಕರಿಸಿದ ಹೊಸ ಬ್ಲೇಡ್, ಸಂಸ್ಕರಿಸಿದ ತೆಲುವಾದ ಜಾಲರಿ ಬಟ್ಟೆ, ಸಂಸ್ಕರಿಸಿದ ಹೊಕ್ಕಳ ಬಳ್ಳಿ ಕಟ್ಟಿವ ದಾರ, ಸಂಸ್ಕರಿಸಿದ ಗಾಲ್ಸ್ ಸ್ಟಾಂಡ್ ಡಿಂಡು ಜೋತೆ, ಸಂಸ್ಕರಿಸಿದ ಪ್ಯಾಡ್, ಸಂಸ್ಕರಿಸಿದ ಹೊಕ್ಕಳ ಬಳ್ಳಿ ಕ್ಲ್ಯಾಂಪ್, ಸೋಪ್, ಪ್ಲಾಸ್ಟಿಕ್ ಲೋಶನ್ ಮತ್ತು ಟಿಪಲ್.

ಈ ಬಗ್ಗೆ ಅಗತ್ಯ ಮಹಿಳೆ ಮತ್ತು ಸೌಲಭ್ಯಗಳಿಗೆ : ನಿಮ್ಮ ಹತ್ತಿರದಲ್ಲಿ ರುವ ಪ್ರಾಥಮಿಕ ಅರೋಗ್ಯ ಕೇಂದ್ರ : ಉಪ ಕೇಂದ್ರದಲ್ಲಿ ರುವ ಮಹಿಳಾ ಅರೋಗ್ಯ ಸರ್ಕಾರಿಯಕರನ್ನು ಸಂಪರ್ಕಿಸಿರಿ.

ತಾಯಿಯ ಏದೆ ಹಾಲು ಮಾನವಿಗೆ ಸಫೋರ್ಟ್‌ಮ್ಯಾಚ್ ಆಹಾರ

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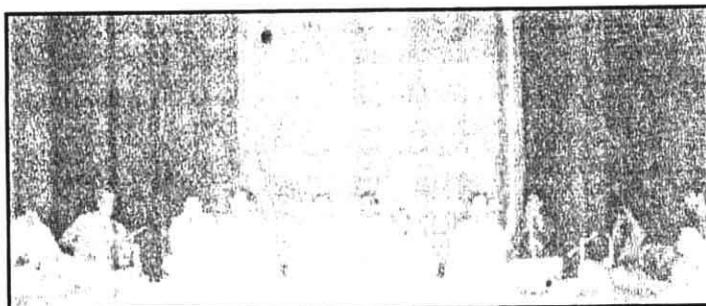
The Unique, Winning 'Sangathi' Festival

'Sangathi', Ananya's *yuva sangeetotsava* was successfully held in four different parts of the Bangalore City. BTM Cultural Academy in Jayanagar, Sri Rama Lalitha Kala Mandira in Banashankari and Sri Thyagaraja Gana Sabha Trust in Rajajinagar area extended their helping hand to Ananya in holding the music festival which was held from May 14 to 18. A well known connoisseur of music and Chief Minister's principal secretary and an able IAS officer K.Jairaj inaugurated the festival at Sri Devagiri Sangeetha Sabha.

The valedictory function of 'Sangathi' and also the distribution of Ananya Puraskara was held on May 18 at Bangalore Gayana Samaja under the presidentship of SLN Sharma. Journalist Vishweshwara Bhat and scientist Dr. G.Padmanabhan were the chief guests. A vadya vrinda directed by Dr. Suma Sudheendra, vocal music by young vocalists under the direction of Neela Ramgopal and young women's singing under the direction of Kalavathi Avadhooth impressed the audience. A special laya vinyasa under the direction of A.V.Anand featuring V.Krishna (mridanga), N.Amriths (khanjira), B.R. Ravikumar (ghata) and Tirumale Srinivas (tabla) was an added attraction.

S.V.N.Chandanbala, Dileep Simha {vocal; accompanied by Anathasathyam (violin),

Satavalli Jagathipriya (mridanga) and M.Amrithkumar (morsing)}, Manasi Prasad and Pratima Bellave{Karnatak and Hindusthani vocal; supported by Lakshmi (violin), NS.Mahesh (mridanga), Ravindra Katoti (harmonium) and Gurumurthy Vaidya (tabla)}, Ravikiran, Ashwin and Nagaraj (Venu, veena and violin)}, Shruti



Anand vocal; supported by Mattoor Srinidhi (violin), Nanjundamurthy (mridanga) and Vasavi Taranath (ghata)}, Ashwini B.Subramanya (flute; supported by Venkatesh Josier (violin), N.R.Prashanth (mridanga) and T.Ramesh (ghata)}, C.Praveena and Diyva (veena duet) supported by B.S.Anand (mridanga) and N.S.Krishnaprasad (ghata)}, P.Nanditha (vocal; accompanied by Suneetha Ramabhadran (violin), G.Lakshmi (mridanga) and Bhagyalakshmi (morsing)}, G.Ravikiran (vocal; accompanied by N.S.Ganeshkumar (violin), B.R.Srinivasan (mridanga) and Srinivasamurthy (ghata)}, Vighnaraj (flute), Jithendrakishore (violin), N.Amrith (mridanga), ASN Swamy (khanjira), G. Omkar (ghata) and Prasannakumar (morsing) in 'Laya Lasya' programme, S.V.Sahana (veena; supported by Ranjani Venkatesh (mridanga) and Sri Ram (ghata)}, Pavanadeep and Omkar (Karnatak and Hindusthani vocal); supported by A.V.Sathyaranayana (violin), Renukaprasad (mridanga) and S.R.Ramakrishna (harmonium) and Gurumurthy Vaidya (tabla)} and Maruthi Prasad (vocal; Rajesh (violin), Radhesh (mridanga) and Shashi shankar (ghata) were the young artistes who demonstrated their skill during the 'Sangathi' *yuva sangeetotsava*. ■

Do jugalbandhis enrich music?



Jugalbandhi concerts featuring Karnatak and Hindusthani music have been taking place for the past four decades. Trying to take common ragas like Yaman, Kalyani or Hamsadhwani or Mohana or Bhoopali etc which have different names in South and North India and exploring it has been the usual practice. But this trend since last two decades seems to have done not much good. Most of the times it irritates both South and North Indian rasikas. The outcome in most of the cases is just silly.

And hence the whole talk about national integration becomes just big talk. Musically it does not seem to make any sense.

The thing that makes sense is what years ago the great vaggeyakara Muthuswamy Dikshitar did. He went to the North. He stayed in Varanasi and learnt many ragas like Jayjayvanthi, Jhinjhoti, Kafi, Sindhubhairavi etc. In these ragas he composed songs in Sanskrit. And he introduced these ragas from the north to the south. They carry more value as they have enriched our music.

Ace musicians like Pandit Ravi Shankar and others to have done admirable work by taking Karnatak ragas like Keeravani, Charukeshi, Vachaspathi, Hemavathi, Malaya Maruta and so on and have rendered them in their impressive mediums. They have fruitfully incorporated into their music the Karnatak way of treating the laya and rhythmic patterns. These things have a greater value as they are constructive and well thought out. But merely two great musicians of both the styles sitting together and making fools out of themselves really is hurting.

'Sangathi'towards the harmony and the growth

Yet another revolution by Ananya! It is a good idea of Dr. Raghavendra to have involved the sister-institutions like Sri Thyagaraja Gana Sabha Trust, Sri Rama Lalitha Kala Mandira and BTM Cultural Academy in arranging programmes by young and upcoming artistes—the prospective champions of our art and culture—under their respective aegis and venues, awarding them prizes and culminating into a prize distribution ceremony followed by some impressive music programmes held at the Bangalore Gayana Samaja. It is learnt that the response to this programme was overwhelming with more number of institutions expressing their eagerness to lend their active co-operation. Let this tribe increase and let many more such programmes take place in the happy, healthier and harmonious growth of Karnatak classical music.

-----Karnataka Kala Sri Dr. M.Surya Prasad.

'Maha Sarvabhowma veena' finds its right place

The readers of 'Gunagrahi' may recall the cover-page story on the unique innovation 'Maha Sarva Bhowma Veena', the giant veena conceived and designed by an academy awardee and also the owner of Shiva Musicals, Malleswaram, C.Natarajan. With a huge dimension {(length-305 cm, width (kodam)-76 cm, height (kodam)-74 cm, dimension (kodam)-225 cm, length of dandi-128 cm, mela-12 mm, weight-70 kgs, Left Stand (burude)—height-46 cm and dimension-144 cm} and yet playable, this veena has swara notations and various carvings of great music souls and animals connected with the saptaswaras. Considering all these and various other features the creator rightly boasts of its unique contribution to the world of music representing the whole essence of music. It had drawn the attention of rasikas throughout the State.

The veena-extraordinary has found its ultimate and rightful place of abode in the lap of Goddess Saraswathi on the banks of river Tunga in Shringeri. It is placed in the sanctum sanctorum of Sri Sharada Peetham. Now it adorns the newly inaugurated 'Narasimha vana Guru Bhavanam'. The veena was submitted to H.H.Sri Bharathi Teertha Mahaswamiji, the Jagadguru of Sri Shringeri Shankara Math by C.Natarajan and his wife. Undoubtedly, it is going to be one of the devotee-tourists' attractions of Shringeri. The 'Samarpama' celebration was witnessed by V.R.Gowrishankar, the dynamic and extremely devoted administrator of Sri Sharada Peetham.

Saravamangala Shankar gets Ph.d.

Talented and versatile vocalist Saravamangala Shankar, senior grade lecturer in music at Maharani's Arts College, Bangalore has been awarded Ph.d. in music by the Bangalore University for her thesis entitled 'Swara vachanagal---ondu adhyayana' under the guidance of Dr.C.U.Manjunath of SJRC College, Bangalore.

Chiguru Sanje-2003 festival at Mysore

Vasundhara Performing Arts Centre, Mysore led by noted Bharatanatyam performer, choreographer, Yoga expert and Guru Dr.Vasundhara Doraswamy is holding its annual 18th Chiguru Sanje--2003 festival on July 8 at Jaganmohana Palace, Mysore. This festival is focussed on children in the age group of 5 and 12. Dr.Vasundhara has been choreographing varied themes to suit the physical and mental abilities of the children of the above group quite successfully for the past 18 years.

To inspire the children, Nagabhushanachar (mridanga vidwan), M.M. Rajarao (art promotion), Natyacharya Shiva rao (dance), Padma Sampathkumaran, Delhi (dance) and Krishnaveni (classical dance) are being honoured on the same occasion.

Critic Mysore V.Subramanya, KAS officer C.Somasekhar and V. Madhavacharya of Udupi are the chief guests.



REVIEWS

Dr.A.H.Rama Rao
& Sudha Rao page

Hyderabad Sisters delight

Rich musical feast was offered during this Rama Navami music season. Various temples and organisations had made elaborate arrangements for the feast. A 10-day programme series under the joint auspices of Srikantham Sangeetha Sabha, Saptagiri Bhajana Mandali and Sri Raghavendra and Sri Anjaneyaswamy Temple was held in the sprawling premises of the Temple at Malleswaram 8th cross, East Park Road.

Well-established vocalists Hyderabad sisters— Lalitha and Haripriya regaled the audience with their talent and artistry. Their voices and manodharma blended well to yield positive results. Without straying away from the path of tradition and classicism, the sisters sang with a sincerity of purpose. The singing-sisters caught the attention of the audience with their rendition of Thyagaaja's "Ninne bhajana" in Nata, 'Teliyaleru Rama' (Dhenuka) and the popular Mysore Vasudeva acharya krithi "Brocheva revarura".

Lalitha dwelt upon Lathangi raga in detail. The raga blossomed in a methodical and artistic progression. The krithi "Marivere dikkevaru" was beautified with attractive sangathees. Kharaharapriya (by Haripriya) for "Rama eni pilachithe" with neraval at "ilalo ee dharani" appended with detailed kalpanaswaras won the adulation of the lovers of music. V.Nalini Mohan was in her top form. She did well as an able accompanist and also showed her skill in her solo turns. B.Ravishankar (mridanga) of Mysore and N. Amrith (khanjira) guided an enjoyable rhythm.

Commendable Kalavathi
Kalavathi Avadhoot's highly moving performance at the same venue was one of the best heard in the City in recent past. Her recital seemed to rule out the possibility of 'apaswara' in her singing. She sang in a voice which was yearningly sweet and smooth, betrayed no angularity or edge in any pitch and had just the ideal volume, neither too mellow nor too flamboyant. It also had a commendable range in negotiating the upper reaches of the pitch or the octaves.

The expressive, unhurried utterance of Saveri (varna with a shloka prelude), Hari kambhoji ("Rama nannu brovara" with neraval and swaras at "Meppulakai"), Kamalamanohari ("Kanja dalaayataakshi") and a detailed Lathangi (Patnam's "Aparadhamula"; sahitya and swaravinyasa at "Krupa jesina manavyaalaginchi") was indicative of the composure and repose that dwelled in the singer's heart. Almost every sequence and syllable of Kalavathi in the rendition of "Hari ennu Hari ennu praani" (P u r a n d a r a d a s a , Kharaharapriya), a heart-touching "Simharoopanaada Sri Hari" (Kedara) and "Seethamma mayamma" (Vasantha) was aesthetically meaningful. What her imagination perceived within, the utterance faithfully translated in sounds when she presented Madhyamavathi (with alapana for "Ramakathasudha"). The extended structure of the raga in the form of neraval ("Bhamamani Janaki" and swaras) was an audio treat indeed. J.K.Sridhar (violin) and Renukaprasad (mridanga) lent lively support.

Attractive Ashtanayikas:

One brilliant singularity of the Indian ethos is the confluence of its classical dance, music, painting and literary traditions in the theorization and depiction of love. Indian literary tradition has analyzed the essentially sentient semantics of love and classified its heroines in relation to their lovers based on their intensity of love, depth of love, expression of love, maturity of age, experience and temperament into eight types or the *ashtanayikas* (*eight heroines*). Remarkably the theme of love treated in Indian classical literature, music, dance and painting reflects the unity of the Indian philosophy of life. Love serves as the leitmotif to this entire spread of Indian creativity.

Theories of dance, for example, consist of analyses of love situations centered on the archetypal heroine - one of the *ashtanayikas*. In painting, the expectant beloved waiting for the lover is often depicted in a lush bower of flowering plants and creepers (*vasakasajja*) while the dejected or over-anxious one is depicted suffering from the fire of passion (*virahagni*) and of separation. Some *nayikas* are also shown as deceived (*khandita*) and

rebuked (*manini*). The most powerful of them all is the one who controls her lover (*svadhinapatika*) with her beauty, charm and wit. The ambience in which the protagonists are depicted reflects the *avastha* or love-situation. In fact, the gold of the evening sky, the glade in the forest, the stream of the virgin jungle, the verdant meadows, are the visual means of expressing the literary rendering of the same theme.

By their very nature romantic moments are evanescent, spontaneous, unexpected and unrehearsed and it is only the skilled poet or the consummate artist who is able to capture that heart-throbbing moment and convert it to a moment of beauty in an artistic creation. These evanescent romantic moments are complete in themselves,

The Sanskrit word *shringara* captures within it the many meanings of love. *Shringara* is adornment of the expectant *nayika*, it is equally the sensual thrill of romance, the sentimental pathos of longing and the joy and exhilaration of union and finally it is also *bhakti* or a love divine of the human for the ultimate. The emphasis is almost exclusively on the emotions of the

woman or on the situations in which a woman in love finds herself.

These thoughts passed through my mind when I witnessed a dance feature with ashta-nayikas as the theme by seasoned dancer Indira Kadambi at ADA Rangamandira. Now settled along with her singer-husband T.V.Ramaprasadh in Chennai, Indira performed a thematic dance recital for Chithkala. She had drawn verses from different sources in illustrating the different types of *nayikas*.

Very appropriately and melodiously supported by her husband T.V. Ramaprasadh Indira's dancing was marked by effortless ease and full confidence. All the more important *satwika* was conspicuous by its presence at every stage. The transformation from one state to the other and one mood to the other was natural and automatic. However, I would recommend for a review of the lyrical support she drew. She excelled in the depiction of Proshitpatika (*Shahana raga*), Kalahaantrita (*Dwijavanthi*) and Swadheena patika (*Simhendra madhyama*) *nayikas* without any lyrical support but to the tune of the concerned ragas.

Indira's portrayal of *Vasakasajjika* (*Bhairavi*),

Abhisarika (Begade), Vipralabda (Mukhari) and Khandita (Kalyani) was short and sweet. For the delineation of the Virahotkantita nayika she presented the Kapi varna 'Mohalagade Swamy'. The nritta, nrithya and abhinaya contents of the delineation spoke of the dancer's hard work and mastery over the idiom. Her imaginative inputs made for the wholesomeness of the presentation.

Besides T.V.Rama prasad's useful singing, the orchestral ensemble comprised Neevin Harshad (nattuvanga), Venkata subramanyam (violin) and Vijayaraghavan (mridanga). Dancer-singer Susheela Mehta's introductions were useful and apt.

PNS Murthy's gesture

A noted connoisseur of Karnatak music PNS Murthy has been doing a yeoman service to the field of music by holding Sri Rama Navami music festival under the banner of his organisation Sri Rajarajeswari Kala Niketana for the past more than two decades. He wants the younger generation rasikas to come to the concerts and enjoy music. And hence the musical feast served by the Niketana is free of cost. This

year's music festival began at Sri Rama Mandira, East Park road in a traditional manner.

Veteran flautist Dr.N.Ramani was true to his reputation and impressed the lovers of music with his artistry and tone. Though the effects of the growing age could be discerned, one was happy with his music. The Begade varna gave a regal start to his recital. In the rendition of "Vatapi Ganapatim" with all the manodharma and technical flourishes one could see the mood and spirit of an instrumentalist who is going to assert his supremacy. "Endaro Mahanubhavulu" was leisurely. All instrumentalists'-favourite "Ninnuvina" was manipulated in the predictable manner. The detailed alapana in Shanmukhapriya was notable for the veteran's touches and some ingenuous phrases. The krithi "Marivere" was enriched by the veteran's unfathomable musical imagination and ripened artistry. J.K.Sridhar as violin accompanist was his usual self. TAS Mani's soft and rhythmically taut and varied patterns enhanced the beauty of the recital. Srishyla was a strong collaborator on his ghata.

Vivacious music

The setting was charming at familiar vocalist

duo R.K. Padmanabha and D.V.Nagaraj's concert which was featured in the Sri Ramanavami music festival held under the aegis of Srikantham Sangeetha Sabha, Saptagiri Bhajana Mandali and Sri Anjaneyaswamy and Sri Raghavendra temple in the premises of the temple, Malleswaram 8th cross. No doubt they fed the listening ear with effortlessly flowing music but at times one could discern the dilution of aesthetics of Karnatak music. High decibel, Padmanabha taking the major share of the concert, a few rhythmical misses here and there notwithstanding, the duet was vivacious. Padmanabha's selection and singing of a couple of Vadiraja compositions created a new experience by itself. As the faithful propagator of Vadiraja compositions he has carved a niche for himself. He has composed krithis on Vaidraja too. It is noteworthy that whenever he sings, these items inevitably find an important place in his concert. Thus Thyagaraja's "Shobhillu saptaswara" followed a moving and crisp "Narayana enniro" (by Vadiraja in Hamsadhwani raga). A tricky and rarely elaborated raga Manirangu was sung in detail by Padmanabha.

Padmanabha's own composition "Rangana toriso Vadiraja" touched the hearts of the rasikas. In the swara sequence I relished the sarvalaghu patterns. "Vagvarthaprathi Vadiraja prabho" in Sowrashtra was enjoyable. The expanded version of Sriranjini for a Kanakadasa pada (Higgalibeda) was evocative. "Devadideva" in Sunadavinodini kept up the lively tempo of the recital. The spreading out of Lathangi on a wider canvass drew applause. Still, the fact remained that there were some unnecessary note whirling both in alapana and swaraprastara. As a result, the slight and gently smile signified by the sahitya ("Marivere dikkevaru", with neraval at "Dhara lona nee sati" and swaras) became somewhat grin. T.S.Krishnamurthy's violin support was rewarding. C.Cheluvaraju (mridanga) and H.P.Ramachar (khanjira)'s accompaniment was marked by controlled power, clean timing and exemplary musical attunement.

Impressive Mrudala

In young Mrudala Rao's Kathak recital at the Yavanika under the EFCEP series one saw the hands channelised from body centre to outer space round the

dancer, in geometrical lines. The dancer's hard work and good rehearsals seemed to have fetched rewarding results. Her understanding and execution of the idiom was remarkable and brought laurels for herself and her talented and versatile Guru Nirupama Rajendra. She saluted Lord Ganapathi with lyrical inputs from the most familiar "Gayiye Ganapathim". A few sargams appended to the number could emphasize her grip over nritta. All the Kathak-ingredients like tukudas(rhythmic fragments), chakkars, thaats (graceful poses), aamads and tihaais, tatkar ke tukude, pharans, bols of pakhavaz, takita taka dina ladis et al demonstrated that Mrudala is on the right path to success. The perfect dance lines and her total involvement substantiated her claims for higher recognition. In the parimalu one liked the chakradhar pharans. Mrudala excelled in her abhinaya and the depiction of a pining Radha on the basis of a Jayadeva Ashtapadi "Lalitha lavanga" (Basanthbahar raga, teen tal) established an intimate rapport with the audience. With her Guru Nirupama Rajendra leading the musical team with her inspiring parhant the percussionist Parveen Rao stole the show. Young singer

T.S.Suchinth proved his mettle as a prospective vocalist. Pallavi's singing could have had more depth.

Dedicated Namitha

Young Namitha B.Rao, a prize disciple of Sundari Santhanam of Guru Dr.Padma Subramanyam's school and a daughter of B.V.Balakrishna of Mandovi Motors, excelled in her Bharatanaty performance at Nayana auditorium held under the Every Wednesday Cultural Evening Programme series.



Lean and lissome
Namitha's devotion and dedication to the art of dance were conspicuous throughout the recital. Her nritta was marked by difficult karanas as is the wont of Dr.Padma Subramanyam. Though one wished for a better vocal support, Namitha performed undaunted. Her nrithya was almost perfect and the abhinaya was full of feelings. She needs to care more for mukhijas.

Her Guru Sundari Santanam led the musical support with her taut nattuvanga. Pushpanjali was followed by a Khamach jatiswara. In this rendition my attention was drawn towards the fruits of Dr.Padma's research into Bharatanatyam. The glory of Lord Shiva's dancing as savoured by Parvathi is explained in Puliyur Doraiswamy Iyer's Kamavardhini composition "Adbhuta Natanam". Namitha was at home in visualising it. The main item of her recital was the rendition of a Kannada varna "Shrungara Cheluvane" (Kharaharapriya) by Dwaraki Krishnaswamy. The love-lorn Mugdha nayika is startled and frightened at the sight of her lover. She sweats profusely. She asks her sakhi to go to her nayaka and tell him that she would be meeting him soon. Guru Sundari's choreography was in strict compliance with Dr.Padma's philosophy. The demanding laya patterns were translated into dance vocabulary without any hitch. Another Kannada composition "Gombeyatavayya" wherein Hunsur Krishnamurthy compares the Lord with a puppeteer was portrayed artistically. A bhajan by Meenakshi Subramanyam "Jaya Sri Vaikuntha" eulogising the deeds of Lord Krishna was delineated in such a manner as

to win the rasikas' admiration. Some interesting charis, bhramaris and neck movements ornamented the concluding Brindavana Saranga tillana. Ranjani and Vasudha Balakrishna (vocal) and Tulasiram (mridanga) were the other members of the orchestra.

Mantapa Prabhakar mesmerises

The Paduvalapaya Badagutittu Yakshagana is very closer to the tenets of Natya Shastra. The opening of the programme with the playing of shushka vadyas (Asaritha) like mridanga, chende etc followed by Poorva ranga with lasya charis, salutation to the Ranga devatha, audience etc, are done as per the prescription of the Natya Shastra. A group consisting of only male performers generally performs Yakshagana. Even the female roles are enacted by the male artistes. A natural and brilliant performer of female roles Mantapa Prabhakara Upadhyaya along with the noted scholar Shatavadhani R.Ganesh has been successfully trying to identify the new horizons of Yakshagana.

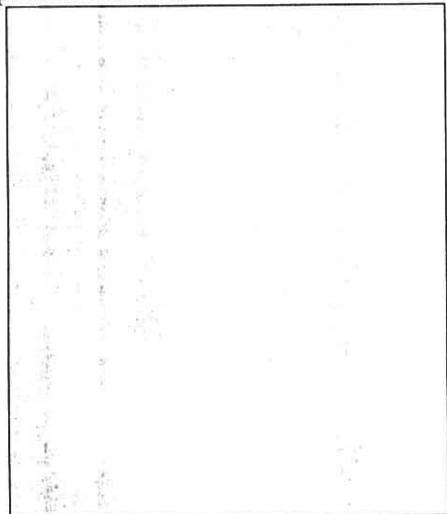
The possibility of a single artiste exploring the various aspects, the Stree Vesha

in particular, of the above theatre form is being artistically explored by Mantapa Prabhakara.

One such attempt at the Masti Rangamandira, Shankarapuram, during Sri Ramanavami celebrations of Sri Ramaseva Mandali, was received well by the connoisseurs. Enacted and dance-choreographed by Mantapa Prabhakara, "Sri Krishna arpana" caste a spell on the audience. Conceived and directed by Shatavadhani Ganesh it had the music scored by Ganapathi Bhatta (Bhagavathike).

The unique solo Yakshagana presentation ("Eka vyakthi Yakshagana") sought to highlight the great traits of that attractive character Sri Krishna. The theme revolved around three women of Sri Madbhagavatha who were inseparable part of Sri Krishna's life. Yashoda (though she was not His original mother) as a mother, Rukmini (though she did not tie the knot in an arranged marriage) as a wife and Droupadi (though she was not His own sister) as a sister gave Krishna full love. The atsalya, madhurya and sakhya bhakti respectively could be empha-

sised with ease and elan. Mantapa Prabhakara went on to sketch the three characters one after another with appropriate costumes.



Befittingly supported by Shatavadhani Ganesh (introductions and direction), Ganapathi Bhatta Yallapur (Bhagavathike), Anantha padmanabha Pathak Karkala and Krishna Yaji Idagunji (chande) Prabhakara unfolded the theme with total involvement. The lyrical support had the necessary punch. Ragas like Suruti, Shankarabharana, Bilahari, Bhoopali, Shuddha Saveri, Kalyani, Hamsanada, Athana, Sindhubhairavi, to mention a few, fell pleasantly on the ears.

Lively Laya Lahari

The attraction of Sri Rama Navami festival held at

Sri Raghavendra and Sri Anjaneyaswamy Temple, Malleswaram 8th cross under the joint auspices of Sapthagiri Bhajana Mandali and Srikantham

Sangeetha Sabha was undoubtedly the percussion ensemble "LayaLayari" of Mookambika Tala vadya Shaale. Veteran and versatile percussionist B.K.Chandramouli led the ensemble with his invigorating direction and konnkok. He saw to it that there were no loose ends or misses.

And the very com-

position of the ensemble was interesting and attractive. C.Ramadas accompanied befittingly by J.K.Sridhar (violin) and M.K.Praneesh (flute) set the mood by beginning the ensemble with the famous atatala Bhairavi varna.

As expected, "Vatapi Gana patim bhaje" (Hamsa dhwani) was dealt with in detail. The kalpanaswaras by Ramadas, Sridhar and Praneesh warmed up the instrumentalists. "Sarasa sama dana" (Kapinrarayani) was crisp. Abheri was taken up for a short and useful elaboration. "Nagumomu ganalenii" was presented with all the lyrical clarity. The fairly well spread out swaras brought out the individual talent of the artistes on the stage. The swaraprastara paved the way for laya vinyasa. 12

(mridanga), Guruprasanna (khanjira), K.N.Krishna murthy (ghata), L.Bheema achar (morsing), M.A.Krishna murthy (pakhawaz), Anoor Anantha krishna Sharma (tavil), Udayaraj (tabla), ArunSukumar (rhythm pads) played jointly and severally and worked out a long winding,rhythmically demanding teermana.

S.Shankar presides

Expert singer S.Shankar was benefitted by the guidance he received from veteran violinist Padmacharan, S.Krishna murthy and T.N.Padmanabhan. Shankar trained by his mother Rajamma and later by Nagarathnabai and Vallabham Kalyana Sundaram is an 'A' grade artiste of Akashwani. He has innumerable performances within and outside India to his credit. He has directed music for several dramas, documentaries, radio and TV musical features. Shankar has brought out many cassettes. He has been honoured with titles and awards, notable among them being "Sangeetha Kala Pratibha Mani" from the Percussive Arts Centre and "Gayana Kala Vasantha" from Sri Mookambika Talavadya Kala Kendra.

Shankar presided over the 32nd music conference of Sri Thyagaraja Gana Sabha and Sri Mookambika Talavadya Sangeetha Kala Shaale held in connection with Sri Shankara Jayanthi celebrations at Sri Vani Vidya Kendra, Rajajinagar. He was conferred the title of "Kala Bhooshana" at the sadas. ■

The journey of the Gharana

By Bindu Chawla

It is a well known story from the early years of the 19th century, the age when musicians still appeared to live charmed lives. An era when classical music, whenever heard, seemed bathed in an other-worldly hue. Among the few masters associated with the various darbars of North India was the much-loved Ustad Abdul Karim Khan, frail-voiced doyen of the Kirana gharana. There is a popular photograph of him seen everywhere—an outsized turban tied over a gaunt face, eyes large, half-open and limpid—a countenance speaking volumes of the illumined imagination within.

Khan Saheb lived in Baroda, then Bombay and Miraj and was one of the few who often traveled South as well, particularly Madras. He loved Madras, for its music lovers warmly revered and cherished him. He grew to love the city's warm sunrises and warmer sunsets and as the evenings would give way to dusk, he would often take a daily walk past the lanes of the city, stopping by a certain home through which the soulful strains of the veena could be heard every evening.

Khan Saheb would sit quietly in the doorsteps of the house, moved by the touch of the magic fingers, for social etiquette did not allow him to venture into the parlour of a devadasi or sit listening to her face to face.

Khan Saheb and the devadasi (who was none other than Veena Dhannamal, mother of the celebrated danseuse, Balasara-swathi), would meet very rarely, but what a perfect

love story theirs was—each understanding the musician's mind in the other, each coming to love in the other's music the perfect beatitude of all human spirit.

In fact, the moments the Ustad spent by her doorstep listening to the veena came to be immortalised in his khayal gayaki, for Abdul Karim Khan Saheb adapted into his personal style a tender Karnatak manner of rendering sargam the like of which had not been heard in the North before. In some of his recordings that are available today, this sargam feature can be heard as apart of his improvisation in the alap (considering that he had been inspired by the veena) and is rendered in the form of an occasional flash. Both contrasting as well as blending into the rest of his singing, it shakes up the soulful edifices that he builds about him.

A few years later, another master, Ustad Aman Ali Khan of the Bhendi Bazar gharana, came to be fascinated by the typical 'khatkas' of the Karnatak style of sargam vocalisation, having heard at the time certain eminent vocalists from the South.

With an existing base in the use of sargam to create permutations and combinations during rendering (which the Bhendi Bazar musicians had imbibed from the ancient text, the Sangeet Rathnakara) this fascination appeared most predictable and the subsequent Karnatak influence and its absorption possible as well.

So Khan Saheb spent endless hours—unearthly hours—murmuring the formations to himself, finally perfecting their flow within his singing style. There is a rare recording of, for

example, his famous composition in the raga Hamsadhwani dedicated to the Goddess Saraswathi (a copy of which lies preserved in Delhi's Santeet Natak Academy archives) where the sargam feature forms a sizeable chunk of the khayal rendering. Akin to the play of scale exercises, this feature, made appealing due to the khatkas, forms a kind of bridge between the alap and taan.

These sargam case-studies give us a clue as to how gharana styles or gayakis develop and also illustrate the fact that the masters, were open to influences even after their gayakis had matured, bearing the distinct stamp of their gharanas.

And that, in short, is the journey of the gharana in Hindusthani music. For, born of the soil, grown around the voices of the great masters who nourished them and breathing life into the immortal ragas come down since ancient times, gharana gayakis are a living expression of our culture. And it is when the gayakis are truly throbbing with life that they are open to influences, as well as influence in return.

The last few decades have seen much debate over the gharana system as a whole over its role in the cultivation of 'individual' style today.

In some quarters gharana criticism borders on rejection, the gharana are a spent force, a legacy of the feudal times, a system dragging its last legs into the modern era.

So, let us begin at the beginning—at the concepts of both guru and gayaki that constitute the gharana.

The gharana in Hindusthani music is not, unlike what is popularly thought, only a few centuries old. Yes, we did begin with the Senia gharana (after Tansen) and still have the

Gwalior, Patiala and Agra gharanas, but these are manifestations of a far larger and enduring principle. A principle as old as the hills, which gave us paramparas before gharanas and sampradayas before paramparas the principle of natural gravitation of shishyas towards a guru, in that compulsive and ceaseless questing after musical truths.

At is innermost core the gayaki of any gharana embodies what is closest to sound—silence itself. The gharana master or guru represents this profound silence, whose particular eloquence lends itself to structure building in sound. But the guru is more than a representative of a gayaki. It has been rightly said that the guru is a principle rather than a person; to this should be added that the gharana is a concept rather than an institution.

It is his permeation with the silences that communicates and which shadow the structure-types heard in gayaki that lend to the guru's music that special magic and aura. That is why sometimes in a lesser musician singing the very same style, these silences might sound somewhat vacant and in the music of the masters they may be most profound, expressing a deep understanding of both pain and love.

The best of gharana music does not give the impression of breaking silence but extending it. And this is what we mean when we refer to our classical music as 'speaking' of the inner state. Learning is an initiation into this silence, a growth in the presence of its aura, and any outside musical influence or the influence of the music of any other gharana, involves a sensitive rearrangement of the silences that co-exist with the building of structure-types in sound.

(To be continued in the next issue)

**S.K.Lakshminarayana (Babu) page****LEISURE****PHOTO QUIZ**

Name these eminent vocalists?

QUIZ OF FINE ARTS.....9

- What is Dhruvapad or Dhrupad in Hindusthani music?
- It has _____sections.
- Name them.
- Who is considered to be the father of Dhruvapad?
- What do you know about Divya Prabandham?
- Name the 12 Vaishnava saints who composed them?
- What do you know about the raga Deepikam?
- Give its scale.
- _____is the well known krithi of Thyagaraja in this raga.
- What is Dhun in Hindusthani music?

SOLUTION TO QUIZ OF FINE ARTS..9

- Generally rendered by instrumentalists, 10. It is a popular composition in Hindusthani music.
9. "Kalaala nerehina".
8. Sa ga ma pa da pa sa—a ni da ni pa ma ga fa sa.
- Karnavardhini.
7. It is a raga derived from the 51st melakarta, Andal and Madhurakavi.
6. Trumazhisiyazhvar, Namazhvar, Kula-sekharazhvar, Periyazhvar, Tondaradi-podizhvar, Thiruppandalzhvar, Thirumanigaiyazhvar.
5. The name given to the collection of 4000 stanzas composed by the 12 Vaishnava saints.
4. Raja Man Singh of Gwalior (1486—1517 A.D.).
3. Asathyi, Amira, Sanchai and Abhoga.
2. Four.
1. It is a form of classical Hindusthani music. It is sung in slow pace. The compass of this form generally extends over three octaves.

**SOLUTION TO PHOTO QUIZ**

Ustad Dilshad Khan and his wife Begum Parveen Sulthana.
Internationally renowned vocalist-couple

Karnataka Sangeetha Gnana

What really counts in Karnatak music is 'Karnatak sangeetha gnana'. The quality of it is what matters. It has to be deep. It has to be intense. Only then would it involve itself in the genuine sadhana of Karnatak music. Only then would it involve itself in the gamaka grandeur of its great classical tradition. Alas, this sadhana is going out of fashion. And Karnatak musical excellence is not being evaluated on the basis of authentic gnana.

Today performing skill is widely available. But if you go beneath the skill to perceive the gnana base of it, the musical awareness base of it, you find it weak and anaemic. The talent is superficial and the excellence is more clever and formal than deep and intrinsic. Thus what is missed in most concerts is Karnatak 'pushti' (vitality) in the expositions. ■

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